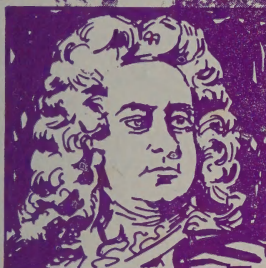


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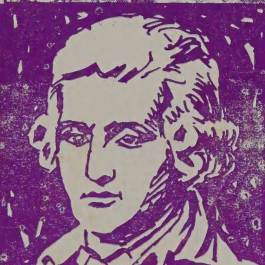


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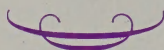
CREATION

SUNDAY EVENING, APRIL 8, 1962

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147th SEASON

1961-1962



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FRANZ JOSEF HAYDN'S ORATORIO

"The Creation"

79th PERFORMANCE BY THIS SOCIETY

SYMPHONY HALL, BOSTON

SUNDAY EVENING, APRIL 8, 1962

at 8:00 P.M.

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ROBERT FALK, *Bass*

Eleanor Michelson, a member of the chorus, will sing with the soloists
in the final quartet and chorus

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"THE CREATION"

Haydn's "THE CREATION" ranks with Bach's Mass in B Minor, Mozart's Don Giovanni, Handel's Messiah and Beethoven's Ninth Symphony as a pinnacle of musical exaltation, no other composer could approach.

After returning from England, where he had composed the celebrated twelve Salomon symphonies, Haydn found he had been greatly impressed with Handel's oratorios which were the rage of London. His setting of "THE CREATION" was the result of this impression. At Haydn's last public appearance in Vienna in 1808 at a special performance of the work, some ten years after its premiere, the great Beethoven who was present knelt and kissed the hand of the composer.

"THE CREATION" begins with an instrumental prelude describing Chaos, which for Haydn meant a controlled nothingness. Out of the softest whisper of c minor the angel Raphael describes "In the Beginning." The chorus makes its far-off entrance, sotto-voce in the marvelous passage describing "And the Spirit of God," but the most inspired moment, perhaps in the whole oratorio, occurs at the point "Let there be light, and there was light." At the last light, there is a tremendous, overwhelming, fortissimo rising in thirds to wild exaltation in the orchestra. It is a sublime and unforgettable moment. The first aria "Now vanish" is the first of several which contain choral passages. The music to the words "A new created world" might be called one of Haydn's dance themes, a pattern Mahler was to use in his symphonies centuries later. Raphael's succeeding recitative suddenly becomes a series of quaint musical descriptions of such earthly matter as storms, thunder, lightning, rain and snowdrops. The succeeding chorus with solo soprano is a joy throughout, especially the echoes between the single small voice of the solo and the furiously joyful answer by all forces. The soprano towards the end rises in a scale to a high C over the jubilant chorus and the section ends in brassy triumph. Raphael's aria "Rolling in Foaming Billows" is a picturesque description of a stormy sea. In contrast to the nervous 16th notes in the accompaniment, the vocal part is extremely simple. There follows what is perhaps the most famous single aria in the work "With Verdure Clad," filled with extremely difficult coloratura. The first chorus to utilize a double choral fugue

follows:— "Awake the Harp." This culminates in one of the more difficult passages in the work. Truly Haydn's choral works were never meant to be sung by well-meaning amateurs. In the succeeding recitative, Haydn's description of the sun rising is a marvel of subtle, weaving, orchestral brightness, while the magically beautiful description of the first moonlight is set forth in hushed, reverent tones. The famous "The Heavens are Telling" concludes part one. It is the most famous choral section of the work, despite the silliness of a text such as "Today that is coming speaks it the day." Haydn again introduces a fugue with great effect.

The second part begins with Gabriel's description of the soaring flight of the eagle. A tone picture follows, which without exaggeration surpasses anything ever conceived in the form of accompanied recitative. The mysterious, creeping quality of growing things is portrayed in such a realistic way that it is frightening and fascinating at the same time. A brief recitative leads into a beautifully written, soft-hued trio, *Most Beautiful Appear*, which in turn leads into the complicated, polyphonic structure of the much analyzed chorus *The Lord is Great*, which contains some most difficult, involved and effective vocal writing. Two bass recitatives and an aria for bass give colorful descriptions of various animals, the composition of which must have amused Haydn as much as it amuses us today. The lion growls through the trombones and contra-bassoon, the clever tiger through a 6/8 figure culminating in a running passage for strings taken directly from the first movement of Haydn's *Symphony No. 94*. The worm appears in a swivelling figure for strings that really oozes into the next aria which by contrast is completely dignified and sedate, and is a declamation. Uriel's aria "*In Native Worth*" is pure, unaffected and straightforward as well as subdued. A sort of sketch for the fuller version of the chorus which is to conclude the second part leads into another trio. The second *Achieved* is the *Glorious Work* chorus which concludes the second section is one of Haydn's typical, contrapuntal structures.

Following an orchestral introduction depicting morning, the tenor sings a little tone picture, one of the most charming Haydn has painted. A long duet is now sung by Adam and Eve. They praise the Creator. The chorus simultaneously joins in. The concluding chorus has four soloists to antiphonally sing with the chorus, culminating in joyful *Amens*.

H. C. R. L. and W. E. S.

It is requested that there be no applause except at the end of Part One
and at the conclusion of the performance.

FRANZ JOSEF HAYDN

Born at Rohrau, Austria, March 31, 1732.

Died at Vienna, May 31, 1809

THE CREATION

Oratorio composed 1795-98. Produced in the Imperial and Royal Theatre, near the Burg, Vienna, under the composer's direction, March 19, 1799. Text, originally German, selected and arranged by Baron van Swieten; the Scriptural portions from Genesis, I; the others from Milton's Paradise Lost, chiefly Books vii. and viii. Seventy-ninth performance by the Handel and Haydn Society; first time, February 16, 1819, in Boylston Hall.

CHARACTERS

GABRIEL	.	.	.	.	.	.	.	.	.	.	Soprano.
URIEL	.	.	.	.	.	.	.	.	.	.	Tenor.
RAPHAEL	.	.	.	.	.	.	.	.	.	.	Bass.
ADAM	.	.	.	.	.	.	.	.	.	.	Bass.
EVE	.	.	.	.	.	.	.	.	.	.	Soprano.

INTRODUCTION.—Representation of Chaos. Largo

RECITATIVE.

Raphael.

In the beginning God created the heaven
and the earth; and the earth was without
form, and void; and darkness was upon the
face of the deep.

CHORUS.

And the spirit of God moved upon the
face of the waters. And God said, Let there
be light: and there was light.

RECITATIVE.

Uriel.

And God saw the light, that it was good:
and God divided the light from the darkness.

AIR.

Now vanish before the holy beams
The gloomy shades of ancient night;
The first of days appears.
Now chaos ends, and order fair prevails.
Affrighted fly hell's spirits black in throngs:
Down they sink in the deep abyss
To endless night.

CHORUS.

Despairing cursing rage attends their rapid
fall.
A new-created world springs up at God's
command.

RECITATIVE

Raphael.

And God made the firmament and divided
the waters which were under the firma-
ment from the waters which were above
the firmament: and it was so.

Now furious storms tempestuous rage.
Like chaff, by the winds impelled are
the clouds,

By sudden fire the sky is inflamed,
And awful thunders are rolling on high.
Now from the floods in steam ascend re-
viving showers of rain,
The dreary wasteful hail, the light and
flaky snow.

AIR. — Gabriel.

The marv'ulous work behold amaz'd
The glorious hierarchy of heaven;
And to th' ethereal vaults resounds
The praise of God, and of the second day.

CHORUS.

And to th' ethereal vaults resounds
The praise of God, and of the second day.

RECITATIVE.

Raphael.

And God said, Let the waters under the
heavens be gathered together in one place,
and let the dry land appear; and it was so.
And God called the dry land Earth, and
the gathering of waters called He Seas:
and God saw that it was good.

AIR.

Rolling in foaming billows,
Uplifted, roars the boisterous sea.

Mountains and rocks now emerge,
Their tops among the clouds ascend.
Through th' open plains, outstretching wide,
In serpent error rivers flow.
Softly purling, glides on
Through silent vales the limpid brook.

RECITATIVE.

Gabriel.

And God said, Let the earth bring forth
grass, the herb yielding seed, and the
fruit-tree yielding fruit after his kind, whose
seed is in itself, upon the earth; and it
was so.

AIR.

With verdure clad the fields appear,
Delightful to the ravish'd sense;
By flowers sweet and gay
Enhanced is the charming sight.
Here fragrant herbs their odours shed;
Here shoots the healing plant.
With copious fruit the expanded boughs
are hung;

In leafy arches twine the shady groves;
O'er lofty hills majestic forests wave.

RECITATIVE.

Uriel.

And the heavenly host proclaimed the
third day, praising God, and saying:

CHORUS.

Awake the harp, the lyre awake,
And let your joyful song resound.
Rejoice in the Lord, the mighty God;
For He both heaven and earth
Hath clothed in stately dress.

RECITATIVE.

Uriel.

And God said, Let there be lights in the
firmament of heaven, to divide the day
from the night, and to give light upon the
earth; and let them be for signs, and for
seasons, and for days, and for years. He
made the stars also.

In splendor bright is rising now the sun,
And darts his rays; a joyful, happy spouse.
A giant proud and glad

To run his measur'd course.
With softer beams, and milder light,
Steps on the silver moon through silent
night.

The space immense of th' azure sky
A countless host of radiant orbs adorns.
And the sons of God announced the fourth
day,

In song divine, proclaiming thus His power:

CHORUS.

The heavens are telling the glory of God,
The wonder of His work displays the firma-
ment.

TRIO.

To day that is coming speaks it the day,
The night that is gone to following night.

CHORUS.

The heavens are telling the glory of God,
The wonder of His work displays the firma-
ment.

TRIO.

In all the lands resounds the word,
Never unperceived, ever understood.

CHORUS.

The heavens are telling the glory of God,
The wonder of His work displays the firma-
ment.

RECITATIVE.

Gabriel.

And God said, Let the waters bring forth
abundantly the moving creature that hath
life, and fowl that may fly above the earth
in the open firmament of heaven.

AIR.

On mighty pens uplifted soars
The eagle aloft, and cleaves the air
In swiftest flight, to the blazing sun.
His welcome bids to morn the merry lark,
And cooing calls the tender dove his mate.
From ev'ry bush and grove resound
The nightingale's delightful notes;
No grief affected yet her breast,
Nor to a mournful tale each tun'd
Her soft, enchanting lays.

RECITATIVE.

Raphael.

And God created great whales, and every
living creature that moveth; and God
blessed them, saying, Be fruitful all, and
multiply.

Ye winged tribes be multiplied,
And sing on every tree; multiply,
Ye finny tribes, and fill each wat'ry deep;
Be fruitful, grow, and multiply,
And in your God and Lord rejoice;

And the angels struck their immortal
harp, and the wonders of the fifth day
sung.

TRIO.

Gabriel.

Most beautiful appear, with verdure young
adorn'd,
The gently sloping hills; their narrow sinu-
ous veins
Distil, in crystal drops, the fountain fresh
and bright.

Uriel.

In lofty circles play, and hover, in the
air,
The cheerful host of birds; and as they
flying whirl,
Their glittering plumes are dy'd as rain-
bows by the sun.

Raphael.

See flashing through the deep in thronging
swarms
The fish a thousand ways around.
Upheaved from the deep, th' immense Le-
viathan
Sports on the foaming wave.

Gabriel, Uriel, Raphael.

How many are Thy works, O God!
Who may their number tell?

TRIO AND CHORUS

The Lord is great, and great His might,
His glory lasts for ever and for evermore.

RECITATIVE.

Raphael.

And God said, Let the earth bring forth
the living creature after his kind, cattle,
and creeping thing, and beast of the earth,
after his kind.

Straight opening her fertile womb,
The earth obey'd the word,
And teem'd creatures numberless,
In perfect forms; and fully grown.
Cheerful, roaring, stands the tawny lion.

With sudden leap
The flexible tiger appears. The nimble stag
Bears up his branching head. With flying
mane,
And fiery look, impatient neighs the noble
steed.

The cattle, in herds, already seek their food
On fields and meadows green.
And o'er the ground, as plants, are spread
The fleecy, meek, and bleating flocks.
Unnumber'd as the sands, in swarms arose
The host of insects. In long dimension
Creeps, with sinuous trace, the worm.

AIR.

Now heaven in fullest glory shone;

Earth smil'd in all her rich attire;
The room of air with fowl is filled;
The water swell'd by shoals of fish;
By heavy beasts the ground is trod;
But all the work was not complete;
There wanted yet that wondrous being,
That, grateful, should God's power admire,
With heart and voice His goodness praise.

RECITATIVE.

Uriel.

And God created Man in His own image,
in the image of God created He him. **Male**
and female created He them.

He breathed into his nostrils the breath
of life, and Man became a living soul.

AIR.

In native worth and honor clad
With beauty, courage, strength, adorn'd,
Erect, with front serene, he stands
A man, the lord and king of nature all.
His large and arched brow sublime
Of wisdom deep declares the seat!
And in his eyes with brightness shines
The soul, the breath and image of his God.
With fondness leans upon his breast
The partner for him form'd,
A woman, fair and graceful spouse.
Her softly smiling virgin looks,
Of flow'ry spring the mirror,
Bespeak him love, and joy, and bliss.

RECITATIVE.

Raphael.

And God saw everything that He had
made, and behold, it was very good. And
the heavenly choir, in song divine, thus
closed the sixth day:

CHORUS.

Achieved is the glorious work;
The Lord beholds it and is pleas'd.
In lofty strains let us rejoice,
Our song let be the praise of God.

TRIO.

Gabriel and Uriel.

On Thee each living soul awaits;
From Thee, O Lord, all seek their food;
Thou openest Thy hand,
And fillest all with good;

Raphael.

But when Thy face, O Lord is hid,
With sudden terror they are struck;
Thou tak'st their breath away,
They vanish into dust:

Gabriel, Uriel, and Raphael.

Thou sendest forth Thy breath again
And life with vigour fresh returns;
Revived earth unfolds new strength
And new delights.

CHORUS.

Achieved is the glorious work;
Our song let be the praise of God.
Glory to His Name for ever.
He sole on high exalted reigns.
Hallelujah.

INTERMISSION.

INTRODUCTION.—Morning.

RECITATIVE.

Uriel.

In rosy mantle appears, by music sweet
awak'd
The morning, young and fair.
From heaven's angelic choir
Pure harmony descends on ravish'd earth.
Behold the blissful pair,
Where hand in hand they go: their glowing
looks
Express the thanks that swell their grate-
ful hearts.
A louder praise of God their lips
Shall utter soon; then let our voices ring,
United with their song.

DUET.

Adam and Eve.

By Thee with bliss, O bounteous Lord,
Both heaven and earth are stor'd.
This world so great, so wonderful,
Thy mighty hand has fram'd.

CHORUS.

For ever blessed be His power,
His Name be ever magnified.

Adam.

Of stars the fairest, pledge of day,
That crown'st the smiling morn;
And thou, bright sun, that cheer'st the
world,
Thou eye and soul of all;

CHORUS.

Proclaim in your extended course
Th' almighty power and praise of God.

Eve.

And thou that rul'st the silent night,

And all ye starry hosts,
Ev'rywhere spread wise His praise
In choral songs about.

Adam.

Ye mighty elements, by His power
Your ceaseless changes make;
Ye dusky mists, and dewey steams,
That rise and fall thro' th' air;

CHORUS.

Resound the praise of God our Lord.
Great His name, and great his might.

Eve.

Ye purling fountains, tune His praise;
And wave your tops, ye pines.
Ye plants, exhale, ye flowers, breathe
To Him your balmy scent.

Adam.

Ye that on mountains stately tread,
And ye that lowly creep;
Ye birds that sing at heaven's gate,
And ye that swim the stream;

Eve and Adam.

Ye creatures all, extol the Lord;

CHORUS.

Ye creatures all, extol the Lord;
Him celebrate, Him magnify.

Eve and Adam.

Ye valleys, hills, and shady woods,
Made vocal by our song.
From morn till eve you shall repeat
Our grateful hymns of praise.

CHORUS.

Hail! bounteous Lord! Almighty, hail!
Thy word call'd forth this wondrous frame,
The heavens and earth Thy power adore;
We praise Thee now and evermore.

RECITATIVE.

Adam.

Our duty we have now perform'd,
In offering up to God our thanks.
Now follow me, dear partner of my life,
Thy guide I'll be; and every step
Pours new delights into our breasts,
Shows wonders everywhere.
Then may'st thou feel and know the high
degree
Of bliss the Lord allotted us,
And with devoted heart His bounties
celebrate.

Eve.

O thou for whom I am, my help, my shield,
My all, thy will is law to me:
So God our Lord ordains; and from obedi-
ence
Grows my pride and happiness.

DUET.

Adam and Eve.

Adam. Graceful consort, at thy side
Softly fly the golden hours;
Ev'ry moment brings new rapture,
Ev'ry care is lull'd to rest.
Eve. Spouse adored, at thy side
Purest joys o'erflow the heart;
Life and all I have is thine;
My reward thy love shall be.
Both. The dew-dropping morn, O how she
quickens all!
The coolness of even, O how she all
restores!
How grateful is of fruits the savour
sweet!
How pleasing is of fragrant bloom

the smell!

But, without thee, what is to me
The morning dew, the breath of
even,
The sav'ry fruit, the fragrant bloom?
With thee is every joy enhanced,
With thee delight is ever new,
With thee is life incessant bliss,
Thine, thine it all shall be.

RECITATIVE.

Uriel.

O happy pair! and happy still might be
If not misled by false conceit.
Ye strive at more than granted is;
And more desire to know, than know ye
should.

CHORUS.

Sing the Lord, ye voices all,
Magnify His name thro' all creation,
Celebrate His power and glory,
Let His name resound on high.
Praise the Lord. Utter thanks.
Jehovah's praise for ever shall endure.
Amen.

THE PERMANENT FUND

The Permanent Fund of the Handel and Haydn Society was established by a deed of trust on May 28, 1866. The net proceeds of the Great Festival of May, 1865, at the end of the Civil War, furnished the foundation of the Fund, and it has grown slowly by gifts and bequests.

Only the income of the Fund can be used for the benefit of the Society.

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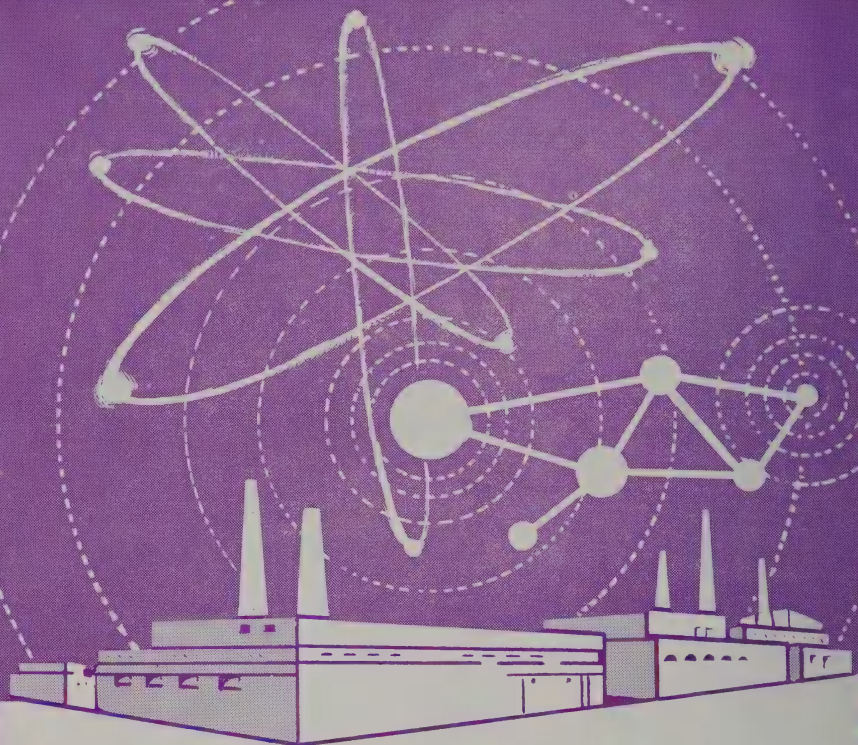
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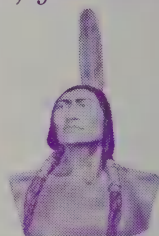
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